

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 54.—No. 14.

SATURDAY, APRIL 1, 1876.

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5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), April 1, "DON GIOVANNI." Zerlina, Mlle Zard Thalberg (her first appearance this season); Donna Anna, Mlle D'Angeri (her first appearance this season); Donna Elvira, Mlle Pezzotta; Don Ottavio, Signor Marini; Leporello, Signor Ciampi; Masetto, Signor Tagliacoco; Il Commendatore, Signor Capponi; and Don Giovanni, M. Maurel. Conductor—Signor VIANESI. The Minuet will be danced by Mlle Girod and Mlle Bourdet.

On MONDAY next, April 3, "LES HUGUENOTS."

On TUESDAY next, April 4, "FRA DIAVOLO."

On THURSDAY next, April 6 (in lieu of the Subscription for the last Tuesday of the season), "DON PASQUALE."

On SATURDAY, April 8, "MARTHA."

The Opera commences at Half-past Eight.

The Box office, under the portico of the theatre, is open from Ten till Five. Pit tickets, 1s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 3s. 6d.

ALEXANDRA PALACE.—SATURDAY AFTERNOON

A POPULAR CONCERT, April 8. Miss Emily Mott, Miss Blanche Lucas; Mr. Valentine Fabiani, and Mr. Lewis Thomas, Solo Violoncello—Herr Libbott. Symphony, No. 3, in A minor (Mendelssohn); Concerto Violoncello (R. Volkmann), first time; Gavotte (Hamilton Clarke), first time; Pianoforte Concerto in F sharp minor (F. Hiller), first time at these Concerts. Increased Orchestra. Conductor—Mr H. WEIST HILL. One Shilling, or by Guinea Season Ticket.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS, St James's Hall (the Last Concert), on WEDNESDAY next, at Eight o'clock. Artists—Mrs Osgood, Mlle Cave-Ashton, Mlle Patey, Mlle Osborne Williams, and the Sisters Bada; Mr Sims Reeves, Mr Edward Lloyd, Signor Foli, and Mr Maybriok. Pianoforte—Mr Sydney Smith. The London Vocal Union (from St Paul's), under the direction of Mr Walker. Conductors—Mr SIDNEY NAYLOR and Mr MEYER LUTZ. Stalls, 6s.; family tickets to admit four, 21s.; balcony, 3s.; area, 3s. and 2s.; gallery and orchestra, One Shilling. To be had at Austin, St James's Hall; Boosey & Co., 295, Regent Street; and of the usual Agents.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. TENTH SEASON, 1876. The SECOND CONCERT (Fifty-first since formation of the Society) will take place on THURSDAY, April 6; E. Schumann's Vocal and Instrumental compositions forming the first part of the programme. Mlle Edna Hall, Mlle Augusta Roche, Miss Woodcock, Signor Adelmann, &c., &c., will be the vocalists on this occasion.

GEMS from the ORATORIOS and other SACRED WORKS.

Conductor—Mr HENRY LESLIE. SECOND CONCERT, FRIDAY Evening next, April 7, at Eight o'clock, ST JAMES'S HALL. Artists—Mlle Ida Corani, Miss Wilhelmina Gippis, Mlle Patey; Mr Sims Reeves and Mr Patey. Trumpet—Mr Thomas Harper. Mr Henry Leslie's Choir. Professional Band. Mr Sims Reeves will sing Recitative, "Comfort ye my people;" Air, "Every valley," and "Total eclipse." Sofa Stalls, 10s. 6d.; Stalls, 6s.; Balcony, 3s.; Area, 2s. Admission One Shilling. Tickets at Austin's, St James's Hall, and all Music Publishers. Manager—AMBROSE AUSTIN.

MUSICAL ASSOCIATION, 27, Harley Street, W.—

SPECIAL GENERAL MEETING of Members, at 4 p.m. punctually, on MONDAY, April 3rd, to confirm and pass new laws.

CHARLES K. SALAMAN, Hon. Sec.

MISS AMY STEWART'S PIANOFORTE RECITAL will take place at LANGHAM HALL, on WEDNESDAY, April 5.—15, Cottage Road, Bayswater, W.

MUSICAL BEE, ASSEMBLY ROOMS, St John's Wood,

April 10, Eight o'clock (Amateurs only), when Prizes of the value of £35 will be awarded. President—BRITLEY RICHARDS, Esq., Hon. Sec.—STROUD COCKS, Esq., 62, Finchley Road, to whom applications must be sent.

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and
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The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at ST JAMES'S HALL, on SATURDAY Evening, the 8th inst., commencing at Eight o'clock. Conductor—Mr WALTER MACFARREN.

Admission, One Shilling. Stalls, 5s.; Balcony, 2s. 6d.; to be had at St James's Hall, and at the Academy.

By Order,

JOHN GILL, Secretary.

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MISS LILLIE ALBRECHT will play, at the Alexandra Palace, Wednesday, April 5, CHOPIN'S "POLONAISE BRILLANTE" in C major, and THALBERG'S "THE LAST ROSE OF SUMMER."

MISS LILLIE ALBRECHT will play, at the Beethoven Rooms, Harley Street, GOLTERMAN'S "DEUXIÈME GRAND DUO" (pour piano et violoncello), with HERR SCHUBERTH, and CHOPIN'S "TARANTELLE" in A flat, on Thursday evening, April 6.

MISS LILLIE ALBRECHT will play, at the Athenæum, Camden Town, COWEN'S "TROISIÈME VALSE CAPRICE," and THALBERG'S "HOME, SWEET HOME," on Friday evening, April 7.

MISS FLORENCE SANDERS (Pupil of Mr W. H. Holmes) —Pianoforte will play "JUBILEE" CONCERTO, by Mr W. H. HOLMES, Monday, April 10, at the Alexandra Palace. Address—197, Ladbroke Grove Road.

"I NAVIGANTI."

MISS IRENE WARE, Mr JAMES SAUVAGE, and Mr GORDON GOOCH will sing, at Norwich, RANDEGGER'S admired Trio, "I NAVIGANTI" (THE MARINERS"), on April 5th.

"MARINELLA"

MISS ROBERTSON will sing RANDEGGER'S popular Song, "MARINELLA," at the ROYAL ALBERT HALL, on April 8th.

MDLLE IDA CORANI begs that all Applications respecting ENGAGEMENTS be made direct to her Agent and Business Manager, Mr W. B. HEALEY, care of DUNCAN DAVISON & Co., 244, Regent Street, W.

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FLORA AND ZEPHYR. (New Edition.) Vocal Duet. By J. W. CHERRY. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE ROYAL ITALIAN OPERA.

On Tuesday night, before a crowded and brilliant audience, the opera season commenced with Rossini's masterpiece, *Guillaume Tell*, which now seems to be established as an integral part of Mr. Gye's repertory year after year. *Guillaume Tell* was as welcome last night as when it opened the season a twelvemonth since. No lyric drama is better suited in all respects to render such an occasion imposing.

According to custom, the opera was preceded by the "National Anthem," with chorus and orchestra. Signor Vianesi, who once more shares with Signor Bevnigani the responsibilities of the musical direction, was at the conductor's desk (Mr. Carrodus still holding the post of leading violin); and, under his vigorous baton, and with the aid of the fine orchestral force at his disposal, there was an excellent performance of the well-known and always popular overture, one of the most picturesque and brilliant of orchestral preludes. As usual, the overture was encored, and the last movement repeated. The cast of the *dramatis personæ* differs in no essential point from that of 1875—M. Maurel (Tell), Signor Marini (Arnold), Mdle Bianchi (Mathilde), Signor Bagagiolo (Walter), Mdle Cottino (Jemmy), Signor Tagliafico (Gessler), Signor Fallar (Melchtal), Signor Sabater (the Fisherman), &c. These were precisely as before, and the only difference is the substitution of Mdle Ghiotti for Mdle. Scalchi in the small part of Eduege. So a few brief remarks on the general performance will suffice. We have no reason to modify one word of what was written last year about the *Guillaume Tell* of the clever French barytone. He enters thoroughly into the spirit of the part, and, as has been said more than once, occasionally reminds us of his eminent compatriot, M. Faure, with whom, however, as an actor he cannot just now be placed upon the same footing. M. Maurel is an actor, nevertheless, and now and then displays earnestness of no ordinary kind. A marked instance offers itself in the scene where, compelled by the tyrant Gessler to shoot the apple from the head of his son, he bids the youth be firm and pray—a passage which Rossini has illustrated by one of the most impassioned and beautiful melodies ever written. Here M. Maurel shows genuine pathos. The Arnold of Signor Marini must not be judged by last night's performance. He was labouring under hoarseness, for which a printed apology was circulated. His suffering was evident; and, indeed, he should not have sung at all. The consequence was the inevitable loss of the fine duet between Arnold and Mathilde in Act II., and the fall of the curtain upon the third act—the fourth being wholly omitted. Signor Marini managed in some way to get through the duet with *Guillaume Tell*, "Non fuggire" ("Dove vai?"); but, in the trio with Tell and Walter (Signor Bagagiolo), he was completely exhausted; so that, under the circumstances, "Corriam, corriam" ("Sûivez moi"), would have been impossible. An apology was also tendered for Mdle Bianchi; but, strange to say, she showed little or no signs of indisposition. This young lady's Mathilde was much praised last year, when she essayed the character for the first time, and the promise she then exhibited is amply fulfilled. Her voice has acquired additional strength, and she is gaining a more easy command of its resources. The soliloquy "Selva opaca" (Act II.) was sung with the truest expression. Mdle Bianchi has still to overcome a slight addiction to the "tremolo" on sustained notes, but that can be achieved with the time and study so evidently aspiring an artist is pretty sure to devote to it. Mdle Cottino was a sprightly Jemmy, and Signor Tagliafico, the Gessler as of old. The representatives of the subordinate characters have been named. The chorus exerted themselves to the utmost in the great finale to Act I., and in the magnificent scene of the meeting of the Cantons, which yet in its way remains unequalled, and can hardly be surpassed. How *Guillaume Tell* is put on the stage at Covent Garden, operatic readers need not be told, nor need they be reminded of the beautiful scenery of Mr W. Beverley, especially that placid moonlit lake which gives characteristic romance to the scene of the meeting of the Cantons. In spite of the disappointment caused by the failure of Signor Marini, and the consequent omission of the famous "Corriam, corriam," the opera passed off well. We should have said that the graceful Tyrolienne dance (with chorus), which imparts so charming a relief to the third act (the "Square in Altorf") was gracefully executed by Mdle Girod and two other young ladies.

The Princess of Wales and the Duke and Duchess of Teck were in the Royal box,

The opera on Thursday was *Un Ballo in Maschera*. To-night, *Il Don Giovanni*, for the first appearance of Mdle. Zare-Thalberg.

WAGNER.

(To the Editor of the "Musical World.")



SIR,—I have been for some time past faintly amused by noticing in almost every page of the *Musical World* the name of a certain living composer held up to ridicule. This is all very well in its way—it amuses you, and possibly even your readers, and certainly cannot hurt him; but in your issue for March 18th you had an article, the tone of which causes even an obscure nobody like myself to appeal to that love of fair-play which, I hope, in common with all Englishmen, you possess.

You begin by making out as a grievance that the Bayreuth Festival has been purposely delayed thus long. Even if this were true—and the reverse is patent to everyone, even in England—it would be absurd to blame the person most interested, and, as you afterwards admit, most energetic in hastening the affair. Then you complain, and most justly, of the quantity of silly talk concerning Richard Wagner. Well, nowhere have I seen so much written about him and his pretensions as in the columns of the *Musical World*; and in England, where none of his mature works have been, nor ever will be, performed, neither the musicians nor the public can know really anything about the matter; so it stands to reason that all this can but be, as you say, "rant, fustian, and bombast." Then, as I heard a common man say to a policeman in London once: "Why don't you let the man alone? He aint done nothing to you!"—I could understand all this disputation better if the subject were English, or had any relation with England, but this is a German musician and German lyric drama; so just as little will it matter to the Germans what the English think of an Italian version of Wagner, as it would matter to the English what the Chinese think of a French version of Shakspeare. If England had an opera of her own, then, indeed, you might talk.

But even then, it might be as well to have some knowledge of your subject. Why, even you yourself, sir, if you had so much as read the score—it is now printed—of that Tetralogy which seems to act on you like scarlet on a bull, do you not think you would then find some more dignified and musicianly way of running it down than printing meaningless dialogues between people with impossible names, or writing the name of the composer in German letters, all of which is certainly highly amusing, but scarcely a proof that Richard Wagner is not a great musician?

One other little point, and I have done. You assert that Wagner's undeniable successes are not owing to the merits of his music.* I might just as well say the same of any other musician, and you could only contradict me. Well, I and many others contradict you, and—the matter stands where it was. Assertion is not argument. Every day increases this man's fame; and, while I find most of his bitterest opponents are wholly ignorant of his chief works, on the other hand, I know few people who, when acquainted with them, even on paper, refuse their homage to the poet, the dramatist, and the composer—certainly none who refuse their respect, be their opinions what they may. I am, sir, yours obediently, F. C.

Cologne, March 25th, 1876.

[We print this letter with pleasure, and shall at all times be glad to hear what F. C. has to say. Our columns are open to him. But he must not make us responsible for what is said by correspondents from abroad, or what is printed in German and other foreign papers. We let all the world speak, and claim the right of speaking ourselves. With regard to the Tetralogy, we know almost every note of it; and have read the four books carefully, more than once.—D. P.]

COLOGNE.—M. Anton Rubinstein gave a concert lately at the Stadttheater. Herr Emil Scaria has been singing at the same place. The first character selected by him was that of Bertram in *Robert le Diable*.

BRESLAU.—The members of the Singacademie recently gave a grand concert in aid of the Mendelssohn monument at Leipsic. The principal pieces in the programme were Handel's *L'Allegro ed il Penseroso* and Mendelssohn's *Walpurgisnacht*.

* We cannot remember ever having asserted anything of the kind.

POPULAR CONCERTS.

(From the "Times.")

The Saturday Popular Concerts, already prospering, have received a fresh impetus from the co-operation of Mme Schumann. At the first she played but one piece, the Sonata in A, Op. 101, of Beethoven. How thoroughly she enters into the spirit of this extraordinary composition—first of the "five" which so long troubled the most expert pianists—has been proved more than once here. To hear her interpret it is always a treat, because she interprets it in the true spirit of the author. Each of the three movements (the short *adagio* which leads into the *finale* having no claim to the dignity of a movement *per se*), has its distinctive character well defined, and none more so than the *Vivace alla marcia*, to which Mme Schumann imparts an emphasis of accent, combined with a broad and bold reading, precisely fitted to its significance. The quartet on this occasion was one by Haydn in D minor, admirably executed by MM. Straus, Ries, Zerbini, and Piatti, three of whom (Herr Straus leading) subsequently joined Messrs Lazarus, Winterbottom, Wendtland, and Reynolds in Beethoven's very familiar Septet—how familiar may be imagined when it is stated that this was its 30th time of performance at the Popular Concerts. The vocalist was Mme Cave-Ashton, who gave Mendelssohn's "Charmer" and Sullivan's "The distant shore," Sir Julius Benedict accompanying her in both. At the concert on Saturday, which was honoured by the presence of Her Royal Highness the Princess of Wales, Mme Schumann played four numbers from her husband's fantasy-sketches, entitled *Kreiseriana*, after Hoffmann's Kapellmeister Kreiser. These (dedicated to Chopin, by the way) had been previously heard at the Popular Concerts, but must always be welcome when thus rendered *con amore*. Equally so the animated and brilliant quintet, for pianoforte with stringed instruments in E flat, one of Schumann's most deeply-imagined and elaborately worked-out chamber pieces—a favourite alike with amateurs and musicians. No performer, however, can enter heart and soul into this music like Mme Schumann; it is only natural that it should be so; and when she has such a quartet to support her as is provided at Mr Chappell's concerts, her zeal in the execution of her task is redoubled. The quintet was never more heartily enjoyed, and Mme Schumann had every reason to be satisfied. Spohr's too-rarely-heard quintet in G, for stringed instruments, played in the most finished style by MM. Joachim, L. Ries, Straus, Zerbini, and Piatti, headed the programme, which included songs by Lotti and Mendelssohn, assigned to Miss Catherine Penna, a very promising young artist. At the last Monday concert the pianist was Mlle Marie Krebs, who has won the highest distinction, and established herself by general consent in the first rank of executive artists. Her performance of Bach's very trying and difficult Prelude and Fugue in A minor showed her just right to be thus accepted. The Fugue ("alla Tarantella," so styled) was taken at lightning speed, but also with never-failing accuracy. A sonata by the once prolific Italian composer and violinist, Geminiani, was introduced by Signor Piatti, who has the secret of giving new life to such old and half-forgotten music. The sonata, one of a set of six, is a fair example of the school of the period. Enough that Signor Piatti brought it forward; that alone insured its success with the audience. The quartet was another by Haydn (in G). The more of Haydn the better. We rather applaud than blame the director for bringing forward so many specimens of the ultra-modern school as he has done of recent years; but we applaud him still more for going so frequently back to Haydn—fountain-head of melody and pure harmony, in all that regards instrumental music, whether for orchestra or "camera." It suits the taste of Herr Joachim, too, who is among the most earnest advocates of Haydn's pre-eminent claims. The last piece in the programme was the Kreutzer Sonata of Beethoven (its forty-first performance), played by Mlle Krebs and Herr Joachim—a truly inspiring climax. The vocalist was Miss Mary Davies, who gave songs by Mendelssohn, Rubinstein, and Brahms, accompanied by Sir Julius Benedict. Schubert's Octet is announced for Monday next.

PHILHARMONIC CONCERTS.

It would be difficult now to decide when the London concert season begins and when it comes to an end. At present, in fact, it would seem to go on all the year round. The feeling for music of a high character has spread with amazing rapidity over the country, so that Lord Brougham, had he been given to the study of this fascinating art, might have fairly said, "The music-master is abroad." Our immediate business, however, is with what is now going on in London, a record which, so as to afford some notion of the whole, must be condensed in each particular instance.

The time-honoured Philharmonic Society, which has done so much good for music in its day, and still labours in the same direction, signalled the first concert of its sixty-fourth season by a programme to which no objection could possibly be made. The names attached to every piece were names entitled to respect. For this all credit is due to Mr W. G. Cousins, a musician of well-earned reputation, a composer of acknowledged merit, and, what is most of all to the purpose here, a practised and able conductor. With such an orchestra as the one Mr Cousins has under control, it may be easily understood that the symphony and overtures enjoyed every chance of being appreciated. The overtures were the *Isles of Fingal* (*Die Hebriden*) and *Euryanthe*—Mendelssohn and Weber—about which masterpieces it is unnecessary to say a word. The symphony was that of Schumann in C, decidedly, in our opinion, the best of the four compositions of the kind he has left us. The fine work had on its own account a full right to occupy the leading place; but the fact that the pianist of the evening was Madame Clara Schumann lent two-fold interest to its introduction now. Madame Schumann, who was greeted with unfeigned enthusiasm, chose Beethoven's fourth concerto (in G) for her chief display, and later in the evening gave Chopin's F sharp minor Nocturne, and F. Hiller's impromptu "Zur Gitarre." The great pianist, after an absence of two years, consequent upon indisposition, has returned with her mechanical powers wholly unimpaired, and those qualities which distinguish the genuine artist, who loves art for itself, from the mere virtuoso who uses art simply as a means of self-aggrandizement, are, in her, eminent as ever. At the end of the Beethoven Concerto, Madame Schumann received another tribute of applause from the audience, as cordial and unanimous as that which had greeted her appearance. At this concert a new tenor from the Scala, Milan, Signor Pollione Ronzi, gave Stradella's "Pietà Signora," the other singer being Mlle Ida Corani, who selected "Non paventar" (*Il Flauto Magico*), a *Lied* by Taubert, and another by Brahms—whose very remarkable *Requiem*, by the way, is to be repeated at the next concert, when Herr Joachim is to play Spohr's Ninth Concerto.—Extract from an article in the "Times."

BERGAMO.—A new and elegant little theatre, the Teatro Donizetti, will be inaugurated this month with *Don Pasquale*.

GENOA.—M. Joseph Carrión, *fils*, has been received with much favour at the Teatro Carlo Felice in Donizetti's *Lucia*.—Signor Pedrotti's *Tutti in Maschera* has been successfully given at the Nazionale. It will be followed by Luigi Ricci's *Birrajo di Preston*. As to the third opera of the season, there is a doubt whether it will be Lauro Rossi's *Domino Nero* or Donizetti's *Furioso*.—*Il Barbiere di Siviglia* is promised at the Politeama.

COPENHAGEN.—Madame Trebelli, assisted by MM. Conrad Behrens, Vieuxtemps, and Cowen, gave her first concert here on the 11th March. Every place was taken beforehand. All the artists were much applauded. Among the songs sung by Madame Trebelli, we may mention, as pleasing most, the air from *Les Huguenots* and Gounod's "Serenade," with accompaniment of violin and piano. The lady took part also in the duet from *Martha*.

VIENNA.—A new comic opera, *Jocunde*, by Herr Karl Zeller, has been successfully produced at the Theater an der Wien.—Vienna will shortly see two Patti within its walls at the same time. Mme Adelina Patti is singing at the Imperial Operahouse, and her sister, Carlotta, will arrive here on the 6th of April. The latter lady, aided by Sig. Sivori, will give a concert on the 8th of April in the large hall of the Musical Union. Since taking part, twelve years ago, in the series of concerts got up by Herr Ullmann in the Diana-saal, Madame Carlotti Patti has not been heard in the Austrian capital.

SACRED HARMONIC SOCIETY.

The oratorio at the last performance of the Sacred Harmonic Society was Handel's *Samson*. The occasion was interesting on account of the re-appearance of Sir Michael Costa after his illness. The eminent chief was greeted, as might have been anticipated, with the heartiest good will. Every one was glad to welcome him back again, and he conducted with all his well-known energy and skill. The solo singers were Mesdames Edith Wynne and Patey, Signor Fabrini, Messrs Wallace Wells, G. Fox, and our leading English bass, Lewis Thomas, who was loudly applauded for his spirited delivery of the vigorous war song, "Honour and arms." The members of the choir were quite up to the mark, and their powers were well tested in (to single out no others) those magnificent choruses, "Then round about the starry throne," "Fixed in His everlasting seat," "Hear Jacob's God," and "Let their celestial concerts all unite."—*Times*.

MUSIC IN MANCHESTER.

(From our Correspondent.)

On no previous visit has Mr Carl Rosa had such artistic and financial success as he is now realising at the Theatre Royal. Large audiences and exceptionally fine performances have been the rule. Benedict's *Lily of Killarney*, Cherubini's *Water-carrier*, and Hérold's *Zampa* have been the greatest favourites; and in all these operas Mr Santley has been singing with consummate finish. He was never in finer voice, and his Danny Mann, Zampa, and Micheli, as histrionic displays, are all clever and consistent impersonations. The great baritone is admirably supported by the other members of the company; and the following extract from a notice of the second performance of *The Water-carrier*, in a local newspaper, is no exaggeration:—

"The performance, too, was in nearly every respect more satisfactory than the fine one on Friday evening, and we cannot speak too favourably of the evident determination of all concerned to do their utmost to secure a perfect ensemble. What an admirable example Mr Santley offers in this respect, not only in *The Water-carrier*, but in every one of his performances. How often we have seen a great artist giving himself airs on the stage, and how frequently we have been reminded that we were invited to hear one or two 'stars' rather than a lyric drama. In Mr Rosa's company we see nothing of the kind. Mr Santley, as Micheli, is never too conspicuous; he never comes to the front at an inopportune moment, and the artistic reserve and unflinching conscientiousness which have so long characterised his splendid singing are not less apparent in his acting. And this excellent example has its effect on the other members of the company. Mme Marie Roze has been acquainted with the traditions of a good school, and she will find them encouraged in the present company. We never hear Miss Torriani scream, and Miss Gaylord never allows the sweetness of her voice to be destroyed by any incongruous efforts after noisy display. Miss Franklin and Miss Yorke have both made great progress, and neither of them seeks applause by extravagance. Mr Nordblom seems equal to any amount of fatigue, and is at home in all styles, while Mr Packard's voice is not now his only recommendation. Mr Lyall, always amusing, and unrivalled as a lyric grotesque—if such a phrase is permitted—provokes no laughter at the wrong time. Mr Celli is dignified without being tame, and Mr Aynsley Cook, both as singer and actor, seems to be more and more conscious of the dignity of his art on every new visit. We have not exhausted the catalogue of artists, and we might illustrate the absence of mere display by other examples; and we have seldom had finer operatic chorus singing in Manchester than can be heard at the Theatre Royal. Perfection is not yet attained either in this department or in the orchestra, but the progress made since Mr Rosa's first visit is indeed satisfactory, and the fact, that such an opera as *The Water-carrier* is so admirably given, is a great encouragement to the believers in opera in English."

Mr Alfred Cellier gave a farewell concert at the Free Trade Hall on Saturday evening, at which Mme Antoinette Sterling, Mme Nouver, Mme Gillies-Corri, Mr Furneaux Cook, Mr Carrodus, Mr Radcliff, and other artists appeared. Mr Cellier himself played a movement from one of Handel's organ concertos, and two of his own compositions for the pianoforte.

At the Prince's, *Giroflé-Girofla* has been produced, with Miss Catherine Lewis as the two heroines; and next week the Sinico-Campobello Italian Opera Company will appear at the same theatre. March 29, 1876.

CARDINAL MANNING AND THE STAGE.

(To the Editor of the "Times.")

Sir,—Will you kindly allow me a little of your most valuable space in answer to an onslaught upon my profession by Cardinal Manning, at Exeter Hall, on the 21st of March? At a meeting of the "Roman Catholic Temperance Society" his Eminence denounced all establishments for theatrical representations, "from the costly theatre of the rich to the penny gaff of the poor," as "one vast scale of corruption," and counselled and strongly urged all his hearers never, on any account, to set their feet in one of them. Without attempting to question the good or evil influence of the stage, it is really surprising to read that such views should be entertained by a man like Cardinal Manning, who represents a religion which not only tolerates but supports and encourages dramatic art. Nowhere has the drama a healthier and greater influence than in Catholic countries—Austria, Bavaria, Suabia, Italy, France, and Spain. I have seen rows of stalls and galleries filled with ecclesiastics in the theatres of Vienna, Stuttgart, Munich, Prague, and Paris. Hundreds of seminarists are nightly seen in the galleries of the Court theatres of Vienna, Munich, and Stuttgart. I wonder what effect this anathema would have upon them.

Without presuming for a moment to set myself up as a defender of the stage (I leave that to abler and greater men), I beg you to insert a few quotations from my glorious countryman, Friedrich Schiller, of whom, as of the immortal bard, we might with justice say, "He was not for an age, but for all time." In his lecture read before the Royal German Society in Mannheim, 1784, and entitled "*Die Schaubühne als eine moralische Anstalt betrachtet*," he says the following:—

"The jurisdiction of the stage begins where the domain of all worldly law ends. When justice is blinded by gold and dissipation, enrolled by crime, when the guilt of the mighty—scorning their own weakness and fear of man—girds the arm of authority, the stage takes up sword and scales, and drags the criminals before a horrible tribunal of justice. The whole realm of romance and history, past, present, and future, is at her disposal. Even in the absence of morality, faith, religion, and worldly laws, Medea will terrify us tottering down the palace steps after her infanticide. Wholesome shuddering will seize us, and in quiet repose we will praise our own good conscience when we see Lady Macbeth walking in her sleep, washing her little hands which 'All the perfumes of Arabia' will not sweeten. As sure as what we see works deeper upon us than the dead letter or the naked narration, so sure will the stage leave a more profound and lasting impression than morality and law. Fools disturb society almost as much as criminals, and it is the stage which holds the mirror up to that large class of dolts. What she effects above through the instrumentality of pity and horror, she succeeds in here (much quicker and safer) through wit and satire. The stage alone can laugh over our weaknesses because she spares our sensibilities, and ignores the guilty. Without blushing we see ourselves unmasked in the mirror, and are secretly thankful for the gentle admonition. The stage is, more than any other public institution, a school for practical wisdom, a guide through the common road of life, an unfailing key to the most secret archives of the human soul. The stage is a co-operative channel from which, for better and more thinking men, streams the light of wisdom, and then expands in milder rays over the entire universe. Better reasoning, truer principles, purer sentiments, flow through the people's veins. The fog of barbarism, the darkness of bigotry and intolerance disappear; the night retreats before triumphant light. I will only name one instance out of so many excellent examples. How universal within the last few years has religious toleration become! Long before Nathan, the Jew, and Saladin, the Saracen, preached the divine truth that humility in God, and to be nearer Him, depends not upon our 'horrible imaginings,' long before Joseph II. conquered the terrible Hydra of pious hatred, the stage planted humanity and tenderness into our hearts. The fearful picture of heathen priest rage caused us to shun religious hatred; and in this terrible mirror Christianity washed off her stains."

I would most respectfully commend these somewhat "lame and impotent" translations to his Eminence Cardinal Manning.—
DANIEL G. BANDMANN.

Garrick Club, March 25th.

VENICE.—It is rumoured that the *Amleto* of M. Ambroise Thomas is to be followed this summer by the *Amleto* of Signor Faccio,

LONDON BALLAD CONCERTS.

The last concert but one of Mr John Boosey's tenth season took place on Wednesday evening, March 29th. The artists were Mdme Edith Wynne, Mdme Edna Hall, Mdme Patey, Mdme Osborne Williams, Mdme Carlotta Badia, Mdme Antoinette Badia, Mr Sims Reeves, Mr Edward Lloyd, Mr Maybrick, Signor Foli, Mr Sydney Smith (pianoforte), and the London Vocal Union (from St Paul's), under the direction of Mr Frederick Walker. St James's Hall was crowded, and the audience in high good humour. Mr Sims Reeves was received with more than usual enthusiasm, and was called upon to repeat "The Macgregors' gathering," which the popular tenor responded to by singing it even better the second time than the first. Signor Foli in "The gallants of England," Mr Lloyd in "Draw the sword, Scotland," and Mr Maybrick in "Scots wha hae wi' Wallace bled," were each rewarded with the usual "recalls." Mdme Edith Wynne and Mdme Patey respectively gained the hearts of everyone by singing in their best style "The blue bells of Scotland" and "Auld Robin Gray"—Mdme Patey, being recalled after the latter, treated the audience to "John Anderson, my jo." Mdme Osborne Williams, too, was in high favour, receiving well-merited applause for the charming way in which she sang Henry Smart's "Lady of the Lea," and Mdme Edna Hall and the Mdmes Badia, in "Comin' thro' the rye" and "Ye banks and braes," did not fail to make their usual good impression. Mr Sydney Smith played two of his new compositions, viz., "Rhapsodie," and his arrangement of "Scotch Airs," the latter being received with great applause. From the foregoing our readers will surmise that Mr Boosey had given a "Scotch concert, and, indeed, they would not be far from the mark, the second part of the concert being entirely devoted to Scotch music. The accompanists were Mr Sydney Naylor and Mr Meyer Lutz.

RICHARD WAGNER AND HIS LIBRETTOS.

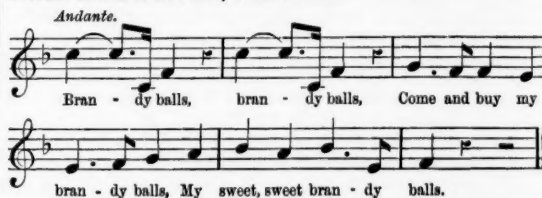
Particular as Wagner is in selecting the subjects for his musical dramas, he does not enjoy a literary monopoly of them. Thus there exists an opera, *Rienzi*, by H. G. Dam; a ballet, *Cola di Rienzi*, by Bernardi, was produced not long ago at the Theatre Canobbiana, Milan; and an opera of the same name, by Persichini, will shortly be performed at Padua. The subject of *Der fliegende Holländer*, first intended by Wagner for the Grand Opera, Paris, found a composer in P. L. P. Dietsch, whose work was played in 1842. Ernst Tschirch (died 1854) left an opera on the same subject; while Rich. Hol produced a Legend founded on it. *Tannhäuser* was set as an opera by C. A. Mangold; as a "Mysterium" (1861), by Dr Aug. Reissmann; and as a choral composition by W. Sturm; while it supplied materials for parodies to Fr. von Suppé (*Ritter T. oder das Märchen vom Venusberge*, text by Ritter von Levischnigg); Wollheim (*T. oder die Keilerei auf der Wartburg*); A. Conradi (*T. oder der Sängerkrieg auf der Wartburg*, words by D. Kalisch); Binder; and, in 1861, at the Variétés, Paris (*Ya Mein herr*, and *Une grande Symphonie de Tanne-tout-le-monde, en Scie majeure*). In 1865 a parody, *Tristanderl und Süßholde*, was brought out at Munich. *Lohengrin* had to put up from Fr. von Suppé with *Die Jungfrau von Drabant*; while *Die Meistersinger* was taken off as *Die Meistersinger von Berlin*, by Wilken; and *Die Meistersinger oder das Judenthum in der Musik*, by G. Michaelis (text by Bittong). We all know that Lortzing set *Hans Sachs*, and H. Dorn *Die Nibelungen*.

Apropos of librettos, it may here be mentioned that the opera of *Jery und Bäteli* (words by Göthe, music by Mdme Ingeborg von Bronsart-Starck), produced some time since at Weimar and Carlsruhe, and more recently (the 17th February) at Schwerin, was preceded by no less than 16 other operas on the same subject, from the pens of: Fr. Reichardt, P. von Winter, Kayser, F. E. Seidel, G. Bierer, Wenzel, von Seckendorff, A. B. Marr (1825), Jul. Rietz (1841), J. Lecerf (1846), M. Frey, C. Kreutzer, Jul. Schneider, Heinr. Stiehl (1867), Dr H. Zopf, and G. Satter (Op. 103). Mdme J. von Bronsart (born 24th August, 1840, at St Petersburg) was a pupil of Const. Decker, A. Henselt, and Fr. Liszt. She finished several years ago an opera called *Die Göttin zu Sais*. Another, *Hiarne* (book by Bodenstedt), is still incomplete. A fragment of the book was published last year by the author in O. Blumenthal's *Monatshefte für Kritik und Dichtkunst* (vol. 3).

"APROPOS OF CRIES."

(To the Editor of the "Musical World.")

SIR,—The streets of London are prolific in costermonger and other cries, but I doubt if anyone has remarked upon the melodiousness of many of them. The sellers of herrings, mackerel, and soles, the vendors of peas and cauliflowers, and many others, have each and all distinct cries; and, singularly enough, the same man who has cried peas and cauliflowers in the summer, has a different cry for haddocks or soles in the winter. Why should not the same cry do all the year round? He evidently thinks that with change of wares should come change of cry. It is a remarkable idiosyncrasy of the London costermongers' cries that they are generally pitched in a minor key: the extent and variety of these is great, and many of them are melancholy to a degree. Some of them do not contain more than two notes, while others extend to two bars. Many of them would make charming subjects for sonatas, rondos, &c., &c. (Young composers may appropriate this idea.) I would fain, if space permitted, give some specimens of the cries, but I must perforce be content to close this notice by one example only, that of a celebrated vendor of "brandy balls," who wears a Turkish fez. I have often wondered why it should be necessary to wear such a head-dress in vending "brandy balls," whether there are hidden virtues in the "balls" from the fact of their being sold by an individual so attired, I cannot say; certain it is, that he may be seen and heard any evening in fine weather in the streets at the West-end, and this is his cry, which extends to four or five bars, common time.—



There is a melancholy "ring" about this which is quite pathetic. I recommend it to some "Wagnerites," who may be in want of a "tune." I. G.

HANOVER.—The first performance of *Die Falkensteiner*, a new opera by J. H. Franz (Count B. von Hochberg), which was to have taken place on the 19th March at the Theatre Royal, has had to be postponed, in consequence of the illness of Herr Bletzacher.

MARSEILLES.—A new theatre is now being erected on the Place du Chapitre. The manager will be M. Gabriel Riboulet, who intends performing vaudevilles and grand buffo operas. The season will commence on the 1st September, and last eight months.

PISA.—*Aida* has been enthusiastically received here. It was exceedingly well rendered by Signora Tabacchi, Destin; Signori Barbaccini, Borgioli, Mailini, and Mancini. Sig. E. Contrucci, the conductor, brought it out in eight rehearsals—no slight feat.

VALENCIA.—Before leaving this city, Signora Romilda Pantaleoni and Signor Ciapini were robbed of all they had saved during the operatic season just completed. Their loss amounts to more than 14,000 francs, exclusive of watches and jewelry. As yet the police have been unable to trace the thieves.

PARMA.—The Carnival season was brought to a successful termination at the Teatro Reggio by Signor Giuseppe dell'Orfice's new opera, *Romilda dei Bardi*. At the second performance the applause was even greater than at the first, the composer being called on twenty-four thousand times.—DR BLIDGE.

BRÜNN.—Mdme Sophie Wohlmuth, who gained the first prize for dramatic singing at the Vienna Conservatory, has appeared as Gretchen in Gounod's *Faust*. Despite the very natural nervousness of a *début*, she produced a most favourable impression, and was several times recalled after the third and the fifth act.

DRESDEN.—Herr Carl Krebs will celebrate, on the 1st of April, the fiftieth anniversary of his professional career as conductor, in which capacity he has officiated successively, with credit to himself and satisfaction to others, at Vienna, at Hamburg, and here. He still performs the duties of conductor at the Court Roman Catholic church in this capital.

CATANZARO.—According to a Catanian paper, the three leading ladies engaged here during the present season have been rather fortunate. Signora Orlando will shortly become a baroness, being engaged to the Baron de Nobile; Signora Soverni will soon be the Marchesa Majola; and Signora Contini will be led to the altar by the Cavaliere Benza.

MR. GYE'S PROSPECTUS.

Mr Gye's prospectus of arrangements for the season is issued without any comment whatever. He awaits public opinion, and forbears from extolling his own wares in advance. In this he shows wisdom, because public opinion is never, or, at least, very rarely, influenced by a preamble of official criticisms, in which everything is warranted good. Moreover, he has quite enough to rely upon in the exhaustive repertory he already commands—six operas by Meyerbeer, five by Rossini, seven by Donizetti, three by Bellini, seven by Verdi, one each by Flotow, Gomez, Poniatowski, Ricci, A. Thomas, Campana, Cimarosa, Weber, Beethoven, and Wagner, two by Gounod, four by Auber, and three by Mozart—48 in all. From these he intends to draw as expediency may suggest, and there is small difficulty in guessing to which among them most frequent prominence will be awarded. Many amateurs, remembering the success of *Lohengrin* last summer, looked forward with eager expectancy to Wagner's *Tannhäuser*, and would have been disappointed had it not figured at least among the probabilities of the season. Poor *Tannhäuser*, which was promised before *Lohengrin*, has been rather shabbily treated. However, better late than never; *Tannhäuser* is the second in a list of four operas, "three of which at least" are to be given. The others are Verdi's *Aida*, (which, since its production by the Khedive in Cairo, at an enormous outlay, has been travelling over Europe, and even paid a visit to America), *L'Elisir d'Amore*, and *Mosé in Egitto*. *L'Elisir* can only be looked upon as a novelty, inasmuch as Mdle Zaré Thalberg is for the first time to essay the part of Adina. If *Tannhäuser* and *Aida* (which Mr Gye claims the exclusive right of performing in England) are both given, it is to be feared there will be little chance for Rossini's *Mosé*, the production of which, in 1849, at the old theatre, under the direction of Sir Michael (then Mr) Costa, is still remembered with satisfaction. It is, moreover, one of Rossini's grandest works. There is the more likelihood of *Tannhäuser* and *Aida*, seeing that Madame Adelina Patti is cast for the leading woman's part in one, and Mdle Emma Albani enjoys a similar distinction in the other. If these two, or either of them, combined with *Mosé*, are forthcoming, there can be no valid cause for grumbling. To turn to the catalogue of engagements, we find eight new names—Mlles Rosavalle, Emma Abbott, Proch, and Eva de Synnerberg; Signors Conti, Monti, Tamagno, and Gayarre. The four ladies are, we believe, sopranos; two of the gentlemen are tenors, and two of them basses. Mdle Abbott, if we are rightly informed, has won some distinction in the United States; but about the other ladies, except Mdle Proch (daughter of the popular composer of that name), knowing nothing, we can say nothing. The name of Signor Tamagno, first among the new tenors, has spread abroad; and Signor Gayarre is reported to have earned golden opinions at Milan and other Italian cities, where he seems to enjoy equal favour with the public and the press. It is, therefore, with some disappointment that we read in a foot note how, though pledged to Mr. Gye for several seasons, having previously contracted certain engagements abroad, the arrival of Signor Gayarre during the present year is "not certain." But the director has 13 tenors without him, and among these stands conspicuous M. Capoul, the Frenchman, who won so much favour at Her Majesty's Opera a short time since; the rest including Signors Nicolini, Bolis, De Sanctis, Marini, and others whose names we need not cite. Among the baritones, besides M. Maurel, we find that old favourite Signor Graziani, Signor Cotogni, and Signor Medica (his first appearance)—only missing the honoured name of M. Faure; while at the head of the basses are Signors Bagagiolo, Capponi, Ciampi (*buffo*), and Tagliafico. Madame Patti, Mdle Albani, Mlles Marimon, D'Angeri, Smeroschi, and Scalchi will, as might have been expected, occupy their accustomed posts; but to go further into the long list of "prima donnas," "contraltos," "comprimarias," &c., is out of the question. Some changes, it is stated, have been made in the orchestra and chorus, and it is to be hoped that, as the prospectus states, they may prove to be effective. Enough, however, that the director has ample material at command, and will doubtless, as on former occasions, know how to make excellent use of it.

BOLOGNA.—The old Teatro Nosadella will in future be known as the Teatro Nazionale. To inaugurate its new name, the manager intends producing *I falsi Monetarij*, by Lauro Rossi, and a new semi-serious work, *Clara di Clevena*, by Signora Oriola Aspri.

CRYSTAL PALACE CONCERTS.

The Crystal Palace directors have fulfilled their promise of giving all the symphonies of Beethoven during the present series of concerts. The 9th, the great choral symphony, the *Colossus*, was produced on Saturday—*Finis coronat opus*. The difficult task of rendering the vocal solo parts was entrusted to Mdle Johanna Levier, Miss Annie Butterworth, Mr Edward Lloyd, and Signor Foli. The choruses, scarcely less difficult to master, were, of course, undertaken by the Crystal Palace choir, whose steady advance towards excellence has been the subject of general remark. How the orchestral movements are executed, under the direction of Mr Manns, our readers need scarcely be told. Each time the Choral Symphony is heard at these concerts the better it is understood, and the firmer hold it takes. The programme also included an overture, *Euterpe* (not *The Merry Wives of Windsor*, as originally advertised), and two vocal pieces by the late C. E. Horsley. *Euterpe*, an "Ode to Music," was composed expressly for the Inauguration Festival, in 1870, of the Town Hall, Melbourne. Of the two vocal pieces referred to, one was a song, "The night shades gather," from *Euterpe*, the other a recitative and air from *Gideon*, last of three oratorios which Mr Horsley composed, the other two being *David* and *Joseph*. But about *Euterpe* generally we shall have an opportunity of speaking when the Ode is produced entire, which it is to be hoped may be not long hence. After songs from *Der Freischütz* and *Le Nozze* (Signor Foli and Mdle Levier), the concert was brought to an end with the overture to *Guillaume Tell*.

CONCERTS VARIOUS.

A *soirée musicale* was given, in the South Norwood Hall, on Thursday week, by Mrs Truman, pianist, and Miss Emma Lowndes, vocalist, which, notwithstanding the bad weather, attracted a large audience. The programme was varied, commencing with Mr Sydney Smith's brilliant duet for pianoforte on the themes in *Chilpéric*, well played by Mrs Truman and Mr E. Laughlin. Mrs Truman also gave one of Ascher's solos and Benedict's characteristic "Erin;" Miss E. Lowndes sang remarkably well "O bid your faithful Ariel fly;" and Mdle Therese Bonini gave Schubert's "Ave Maria," and "The Blind Girl," accompanying herself on the harp, in which she was encored. Mr Ernest Pitman gave Ascher's ever popular romance, "Alice, where art thou?" (loudly encored); he also sang Wilford Morgan's "My sweetheart when a boy." Mdle Marion and Messrs Rangel contributed to the vocal music. Miss F. Pieczonka and Herr Pieczonka played solos on the pianoforte, which pleased much. Mr Laughlin presided at the pianoforte.

SIGNOR TITO MATTEI, the well-known pianist and composer, gave a *soirée musicale*, at 29, Westbourne Terrace, by kind permission of Mdme Ed. Lazard, on Monday evening, assisted by Mdle Ida Corani, Mlles Badia, Miss Alice Fairman, Mr Gerard Coventry, and Signor Caravoglia, as vocalists. The instrumentalists were Signor Risegari, violin; and Signor Pezze, violoncello. Signor Mattei opened the concert with Mendelssohn's Trio (piano, violin, and violoncello) in C minor. The success achieved by the clever Italian pianist will, no doubt, incite him to continue in the same good course. Signor Mattei has evidently been studying the "classics." His execution of Mendelssohn's fine work on the occasion under notice was without reproach. He was ably seconded by Signors Risegari and Pezze. It would not have pleased his fashionable patrons had Signor Mattei omitted to give them some of his own compositions, so he played the "Rêve d'une Valse," "A la chasse," a "Preludio," and a "Tempo di Valzer," and played them in his well-known finished style. Signor Mattei also played, with Signor Pezze, Chopin's Introduction and Polonaise for pianoforte and violoncello. Mdle Corani's pleasing voice and charming manner were prominent in "Come per me sereno" (*Sonnambula*). The sisters Badia were heard to advantage in Mercadante's duet, "Dolce conforto" (*Il Giuramento*), and Miss Alice Fairman in "Oh del mio dolce ardor." Mr Gerard Coventry, a new tenor, with a pleasing style, sang a romance from the *Promessi sposi*; but we must wait another opportunity of hearing him before judging of his capabilities, as he was evidently "out of voice." In "Un di si ben rammento" (*Rigoletto*) he seemed to have recovered himself a little, and the quartett (with Mdle Ida Corani, Miss Alice Fairman, and Signor Caravoglia) went well. Signor Caravoglia introduced a new song by Signor Mattei, "Sei mia," and sang it in his best style. Signor Risegari added to the pleasure of the *soirée* by playing two solos on the violin. The accompanists of the vocal music were Signors Bevignani and Badia and Mr Ganz.

MONDAY POPULAR CONCERTS. ST JAMES'S HALL.

EIGHTEENTH SEASON, 1875-76.

DIRECTOR—MR S. ARTHUR CHAPPELL.

LAST CONCERT BUT ONE.

THE THIRTY-SEVENTH CONCERT OF THE SEASON
WILL TAKE PLACE ON
MONDAY EVENING, APRIL 3, 1876.
To commence at Eight o'clock precisely.

PROGRAMME.

PART I.

QUINTET in F minor, Op. 34, for pianoforte, two violins, viola,
and violoncello—M^{me} SCHUMANN, MM. JOACHIM, L. RIES,
STRAUS, and PIATTI *Brahms.*
AIR, "Non temer"—M^{lle} Sophie Löwe *Mozart.*
Violin obligato—Herr JOACHIM.

NOVELLETTE in D minor (No. 4). WARUM, and
AUF SCHWUNG, for pianoforte alone—M^{me} SCHUMANN ... *Schumann.*

PART II.

ANDANTE in E major, and SCHERZO in A minor, for two
violins, viola, and violoncello—MM. JOACHIM, L. RIES,
STRAUS, and PIATTI *Mendelssohn.*
SONG—M^{lle} Sophie Löwe.
OCTET in F, Op. 166, for two violins, viola, violoncello, double
bass, clarinet, French horn, and bassoon—MM. JOACHIM,
L. RIES, STRAUS, LAZARUS, WENDLAND, WINTERBOTTOM,
REYNOLDS, and PIATTI *Schubert.*
Conductor Sir JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

LAST CONCERT BUT TWO.

SATURDAY AFTERNOON, APRIL 1, 1876.
To commence at Three o'clock.

PROGRAMME.

QUARTET in C major, Op. 59, No. 3, for two violins, viola,
and violoncello—MM. JOACHIM, L. RIES, STRAUS, and
HAUSMANN *Beethoven.*
SONG, "Das Veilchen"—M^{lle} THEKLA FRIEDLANDER ... *Mozart.*
SONATA QUASI FANTASIA in E flat, Op. 27, No. 2, for
pianoforte alone—M^{me} SCHUMANN *Beethoven.*
PRELUDE and FUGUE in G minor, for violin alone—Herr
JOACHIM *Bach.*
SONGS, { "Warum willst du Andre fragen?" *Clara Schumann.*
{ "Marienwürmchen" *Robert Schumann.*
M^{lle} THEKLA FRIEDLANDER.
TRIO in D major, Op. 70, for pianoforte, violin, and violon-
cello—M^{me} HAAS, MM. JOACHIM and HAUSMANN ... *Beethoven.*
Conductor Sir JULIUS BENEDICT.

AN EXTRA CONCERT

WILL BE GIVEN ON

FRIDAY AFTERNOON, APRIL 7,

To commence at Three o'clock,

EXPRESSLY FOR THE PERFORMANCE OF TWO OF

BEETHOVEN'S POSTHUMOUS QUARTETS.

PROGRAMME.

QUARTET in A minor, Op. 130, for two violins, viola, and violon-
cello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI ... *Beethoven.*
RECIT and AIR, "Qui resta ognun" (*La Fustione*)—Signor
GUSTAVE GARCIA *Handel.*
VARIATIONS in C minor, for pianoforte alone—M^{me} SCHUMANN ... *Beethoven.*
SONG, "The Appeal"—Signor GUSTAVE GARCIA ... *Schubert.*
QUARTET in B flat, Op. 131, for two violins, viola, and violoncello—
MM. JOACHIM, L. RIES, STRAUS, and PIATTI *Beethoven.*

NOTICE.

*In the present number is given a photographic fac-simile letter from
FELIX MENDELSSOHN-BARTHOLDY.*

NOTICE.

*To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs
DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little
Argyll Street (First Floor). It is requested that Advertisements
may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, APRIL 1, 1876.

The Scotch Fassie to her Shepherd Lad.



JUST NAE BODDIE.

Bide a wee, Jockie,
Bide a wee!
Your cluckit's i' th' ee, Jockie,
Bide a wee!
My ain sae sith an' glennie,
Whae bonnie muckle tweeie,
Sall siller claws your eenie?
Frae strackit hoot awa, Jockie.
Sae—bide a wee!

Letters from Eminent Musicians.

No. 11.

FROM FELIX MENDELSSOHN-BARTHOLDY.

DEAR BENEDICT,—The principal motive for my writing to you to-day, is a letter which I received yesterday, from the Weber Monument Committee. In this letter, Herr K. M. Wagner, in the name of the Committee, begs me to unite my solicitations to those of the Dresdeners, in order to induce you to get up a public performance in London for the Weber Monument. He says that already last year Moscheles and Sir George Smart joined you in forming a committee for this purpose, but that the season was then too far advanced. Now, however, according to him, is just the right moment, and he asks me again to urge the matter on. I am so firmly convinced that, without any urging either on my part or that of any one else, you will joyfully do everything to honour the memory of your teacher, and of such a master, that I have nothing further to do than simply to acquaint you with the contents of the letter in question. If you can get up a concert or a performance at the theatre, I know that you will see nothing is wanting, not for my sake, or for the sake of the Committee, but for the sake of Weber, and to honour his memory; if, however, such a performance can not be got up in a becoming manner, I know it will be from no want of inclination or zeal, as far as you are concerned, but that there must be difficulties in the way which were not to be overcome. So do not be angry with me, but forward the matter as much as possible.

At the same time, Herr Raikstraw brought me your friendly lines, and I can now express to you my thanks for them. It happens, luckily for your protégé—who does not understand German, and appears somewhat melancholy in consequence—that David will arrive here to-day on his way back from the Düsseldorf Musical Festival,

and will make the remainder of the journey to Leipsic with him. So we shall not meet again in Soden. We think of moving there in a few days, as I had been looking forward with delight to all sorts of promenades, with four feet to Egypt, and with four hands on the piano. Many thanks, too, for your attempt to compel the Norwich people to dream in the autumn of my Midsummer Night! The packet continued its wandering to Stuttgart only an hour after its arrival here. Madame Jeanrenaud, my wife, and myself, desire to be very kindly remembered to your wife and the children, and send a thousand greetings to the dear old house in Manchester Square! In expectation of our next happy and joyous meeting, if possible in the Fatherland, I remain, always yours,

FELIX MENDELSSOHN-BARTHOLDY.

Frankfort-on-the-Maine, May 19th, 1845.

[The photograph fac-simile of this letter, in the original German, will be found elsewhere.—D. P.]

MUSIC IN BERLIN.

(From a Correspondent.)

THE long-expected event, the event looked forward to with such extraordinary curiosity, has at length come off. Richard Wagner's *Tristan und Isolde* has been performed at the Royal Operahouse before an audience such as is seldom found within the walls of that edifice. Not a seat was empty, though the ordinary "high" prices of admission were doubled by order of the Intendant-General, Herr von Hülsen, while the outside ticket-sellers charged twenty thalers for a place in the pit. So much the better for Wagner and his Grand-National-Festival-Stage-Play-Tetralogical-Trilogy at Bayreuth, to which the Emperor, who was present on the first night, as he had been present at the grand rehearsal, ordered the receipts to be given. The Wagnerites were naturally wild with delight, and picture Wagner giving up the triumphal car which he now uses. After what has happened, they regard it as a one-horse affair, and think their master ought to exchange it for a more brilliant vehicle drawn by two crowned heads, an Imperial and a Royal one, instead of by a king only, as hitherto.

It would be presumptuous in me to dilate at length upon the beauties of the piece. I will confine myself to stating that the first act went off satisfactorily. How could it be otherwise with people who had paid heavily for the privilege of witnessing the performance, and who wanted, by "making-believe" very hard, like Dickens's Marchioness with the orange peel, to persuade themselves they had a fair return for their money. It had been rumoured about, moreover, that the Emperor was a convert to Wagnerism; and the game of follow-my-leader is played elsewhere than at school. Justice requires me to state, however, that Mdle Brandt was a most effective Brangäne, while Mdme von Voggenhuber as Isolde, and Herr Niemann as Tristan, made love as warmly as the most uncompromising partisan of the Art-Future could possibly desire. But such erotic manifestations tax the artists' resources inconveniently. Though there was a wait of at least half-an-hour between the first and the second act, neither Isolde nor Tristan had sufficiently recovered from their previous amorous efforts to do as much as they might have done for the interminable love duet in the latter act. The public gave unmistakable signs of being bored, and well they might. The third act went off with somewhat more spirit; but, if you ask me whether I regard the performance as a thorough and genuine success, I answer unhesitatingly: I do not. It strikes me that very few, not Wagnerites, do so regard it.

Besides the artists already named, the cast included Herr Betz as König Marke, and Herr Schmitt as Kurvenal; but neither gentleman especially distinguished himself. The chorus was exceedingly shaky from time to time, though it has not very much

to do. The orchestra, on the contrary, performed its arduous task with wonderful dash and correctness. At the fall of the curtain, we had applause, recalls, and "ovations" to all concerned. But, this notwithstanding, *Tristan und Isolde* is not a genuine triumph.

To prove that I am not alone in my opinion, I subjoin an article from the Berlin *Echo* of the 23rd March:—

"On the 20th March, Richard Wagner's musical drama of *Tristan und Isolde* was performed for the first time on the royal stage! This significant event compels us, at the last moment before going to press, to take up our pen—the pen which we would so willingly allow to remain quiet on the subject of a work which—nay, really and truly, dear reader, it is a difficult thing to guide the pen against the production of a man from whose head and heart there have sprung genial works, but whom we now behold, in a path far removed from that of human morality, and of Nature, employing the magic tones of music in the service of—grossness! Sublime Music, canst thou suffer that the emotions of love and affection, even of the most passionate kind, of a man for a woman, and of a woman for a man, of that affection which sinks deep into the purest depths of the human breast, and to cherish and develop which in all its purity are the tasks of all humanity—canst thou suffer love to be degraded by furiously bellowing the tones created for thy modest service, and that a degenerate screaming of human voices should convey to us the movements of the human heart? Canst thou suffer that, sprung from a fancy run wild, brainless words should be coupled with disorderly caricatures of thy otherwise so lovely strains? And when thy most favoured servants, thy Glucks, Mozarts, Beethovens, Webers, and their splendid creations, their Iphigenias, Paminas, Leonoras, Agathas, and Euryanthes, are all incapable of resisting the tendency to what is common, that stream which is overwhelming thy kingdom, as well as other things, why dost thou not send us thy Messiah, that, with the vigorous words of truth he may purify the temple, and strew about more healthy seed! If, in the second act of this drama, Tristan and Isolde, during an entire hour, writhe here and there about the stage in the wild intoxication of love; if, like lunatics, they shriek forth the most meaningless and stupid verses, perfectly incomprehensible for a healthy brain, and gradually excite each other with an exaggerated amount of strength and effort; if, in the third act, the hero, Tristan, wounded to the death, flings himself here and there incessantly before our eyes upon a bear-skin; if, in addition to all this, an orchestra is let loose, which, beginning with low tone-distortions, keeps continually pulling itself together to indulge in the wildest tumult, that brays down everything else; if this heralds in the Drama of the Future, then, dear reader—then rejoice with us, for out of the dark night there will arise the bright light of day! One more victory like the present, and Wagner's belauded works of the Future will be inevitably swallowed up in the abyss of oblivion. It strikes us that the ruddy dawn of due appreciation is already approaching; that a slight twilight is making itself perceptible on the horizon of public opinion. Though the noise-seeking enthusiasts of the Wagnerian Muse took care there should be no want of the usual uproar, though many less interested persons, stunned by the surging waves of the orchestra, were carried away to applause, the calm observer could easily perceive that the largest and best portion of the public were undeceived, as they rose from their seats, and, with sobered feelings, turned their backs on the work they had just heard. There is not the slightest doubt that, after some few representations, *Tristan und Isolde* will undergo the well-merited doom of never again awakening. So the only question remaining is to what end so much useless labour has been expended, and such an amount of artistic efforts sacrificed. This is a question which we shall endeavour to answer in a more comprehensive notice in our next number."

Before quitting Wagner, I may state that he has been commissioned to compose a grand overture for the Philadelphia Exhibition. It is said that his remuneration will be 5,000 dollars.

During the six winter months, 815 pupils have attended the Neue Akademie der Tonkunst (New Academy of Musical Art), directed by Professor Kullak. Of these, 305 entered for the academical classes, while 510 were inscribed for the elementary, the piano, and the violin school. The course of instruction is given by 30 masters and 45 mistresses.

A new theatre will be opened at Easter. It is being built upon the site of the Stadt-Park in the Grosse Friedrich-Strasse. It will be dedicated to conversational comedy, varied by slight musical pieces.

Frankfurt ^a/_m d. 19 Mai
1875.

Lieber Benedict

Die nächste Beantwortung Ihnen sende ich schreiben ist ein
Brief an Emilie für Weber Duktus, an der gestern
erhalten. In diesem Briefe bittet mich Hr. R. M.
Wagner Mament an Emilie meine Wünsche und
Kunst der Duktus bei Ihnen zu vereinigen, um die
Art zu bestimmen in London eine ständige Auf-
sicht für Weber Duktus zu veranlassen. Er sagt
ich soll das schon in meine Hand Moschles und
Hr. George Smart zu den angestrichen stellen und
ein Emilie zu den Kunst gebildet stellen, daß Kunst
die Kunst schon zu viel vermehrt gemacht sei, daß
jetzt aber Kunst der Kunst Gutes zu sein, und daß
ich diese Kunst das nicht zu sagen müßte. Ich bin nun so
wenig abgelenkt, daß die Kunst schon alle Bewegung
von meiner Kunst und von irgend einer Kunst, mit
Kunst alles schon zu den Kunst. Ihre Kunst
und nicht Kunst Kunst zu sein, daß ich nicht
müßig sein soll. Ihnen aber die Kunst zu sein

missen, können Sie ein Quers oder eine Aufführung
 in Gefahr veranlassen, so muß ich auf die 1. 2. 3.
 nicht so sehr achten, nicht zu machen oder
 die 16. Cautel Mitten, sondern die Mitten Mitten und
 die 3. im Ansehen zu sehen; ist die 1. so sehr auf-
 führung ist nicht nötig zu sein, so muß ich auf die 1. 2.
 nicht zu sehen, sondern die 1. 2. 3. Mangel zu sein, daß
 die 1. 2. 3. Mangel zu sein, die 1. 2. 3. Mangel zu sein
 zu sein, die 1. 2. 3. Mangel zu sein, die 1. 2. 3. Mangel zu sein
 zu sein, die 1. 2. 3. Mangel zu sein, die 1. 2. 3. Mangel zu sein

Engel hat mir die Rastlosen für freundlich
gesehen, und nun kann ich Ihnen das für meinen Teil
sagen. Er schreibt sich glücklich für Ihre Lustbarkeit,
daß kein Mensch kann und möchte jemals malen-
schiel, daß David hat von der Malerei Musik fast
zuwählend für nichts und nun die Musikanten
nach Leipzig und für zusammenzusetzen sind. Als
wäre mir nur nun das nicht in Baden nicht! Die
Musik in mein Leben. Einzig, d. u. selbst
und für alle andere Tugenden. 4. u. 5. u. 6. u. 7. u. 8. u. 9. u. 10. u. 11. u. 12. u. 13. u. 14. u. 15. u. 16. u. 17. u. 18. u. 19. u. 20. u. 21. u. 22. u. 23. u. 24. u. 25. u. 26. u. 27. u. 28. u. 29. u. 30. u. 31. u. 32. u. 33. u. 34. u. 35. u. 36. u. 37. u. 38. u. 39. u. 40. u. 41. u. 42. u. 43. u. 44. u. 45. u. 46. u. 47. u. 48. u. 49. u. 50. u. 51. u. 52. u. 53. u. 54. u. 55. u. 56. u. 57. u. 58. u. 59. u. 60. u. 61. u. 62. u. 63. u. 64. u. 65. u. 66. u. 67. u. 68. u. 69. u. 70. u. 71. u. 72. u. 73. u. 74. u. 75. u. 76. u. 77. u. 78. u. 79. u. 80. u. 81. u. 82. u. 83. u. 84. u. 85. u. 86. u. 87. u. 88. u. 89. u. 90. u. 91. u. 92. u. 93. u. 94. u. 95. u. 96. u. 97. u. 98. u. 99. u. 100. u. 101. u. 102. u. 103. u. 104. u. 105. u. 106. u. 107. u. 108. u. 109. u. 110. u. 111. u. 112. u. 113. u. 114. u. 115. u. 116. u. 117. u. 118. u. 119. u. 120. u. 121. u. 122. u. 123. u. 124. u. 125. u. 126. u. 127. u. 128. u. 129. u. 130. u. 131. u. 132. u. 133. u. 134. u. 135. u. 136. u. 137. u. 138. u. 139. u. 140. u. 141. u. 142. u. 143. u. 144. u. 145. u. 146. u. 147. u. 148. u. 149. u. 150. u. 151. u. 152. u. 153. u. 154. u. 155. u. 156. u. 157. u. 158. u. 159. u. 160. u. 161. u. 162. u. 163. u. 164. u. 165. u. 166. u. 167. u. 168. u. 169. u. 170. u. 171. u. 172. u. 173. u. 174. u. 175. u. 176. u. 177. u. 178. u. 179. u. 180. u. 181. u. 182. u. 183. u. 184. u. 185. u. 186. u. 187. u. 188. u. 189. u. 190. u. 191. u. 192. u. 193. u. 194. u. 195. u. 196. u. 197. u. 198. u. 199. u. 200. u. 201. u. 202. u. 203. u. 204. u. 205. u. 206. u. 207. u. 208. u. 209. u. 210. u. 211. u. 212. u. 213. u. 214. u. 215. u. 216. u. 217. u. 218. u. 219. u. 220. u. 221. u. 222. u. 223. u. 224. u. 225. u. 226. u. 227. u. 228. u. 229. u. 230. u. 231. u. 232. u. 233. u. 234. u. 235. u. 236. u. 237. u. 238. u. 239. u. 240. u. 241. u. 242. u. 243. u. 244. u. 245. u. 246. u. 247. u. 248. u. 249. u. 250. u. 251. u. 252. u. 253. u. 254. u. 255. u. 256. u. 257. u. 258. u. 259. u. 260. u. 261. u. 262. u. 263. u. 264. u. 265. u. 266. u. 267. u. 268. u. 269. u. 270. u. 271. u. 272. u. 273. u. 274. u. 275. u. 276. u. 277. u. 278. u. 279. u. 280. u. 281. u. 282. u. 283. u. 284. u. 285. u. 286. u. 287. u. 288. u. 289. u. 290. u. 291. u. 292. u. 293. u. 294. u. 295. u. 296. u. 297. u. 298. u. 299. u. 300. u. 301. u. 302. u. 303. u. 304. u. 305. u. 306. u. 307. u. 308. u. 309. u. 310. u. 311. u. 312. u. 313. u. 314. u. 315. u. 316. u. 317. u. 318. u. 319. u. 320. u. 321. u. 322. u. 323. u. 324. u. 325. u. 326. u. 327. u. 328. u. 329. u. 330. u. 331. u. 332. u. 333. u. 334. u. 335. u. 336. u. 337. u. 338. u. 339. u. 340. u. 341. u. 342. u. 343. u. 344. u. 345. u. 346. u. 347. u. 348. u. 349. u. 350. u. 351. u. 352. u. 353. u. 354. u. 355. u. 356. u. 357. u. 358. u. 359. u. 360. u. 361. u. 362. u. 363. u. 364. u. 365. u. 366. u. 367. u. 368. u. 369. u. 370. u. 371. u. 372. u. 373. u. 374. u. 375. u. 376. u. 377. u. 378. u. 379. u. 380. u. 381. u. 382. u. 383. u. 384. u. 385. u. 386. u. 387. u. 388. u. 389. u. 390. u. 391. u. 392. u. 393. u. 394. u. 395. u. 396. u. 397. u. 398. u. 399. u. 400. u. 401. u. 402. u. 403. u. 404. u. 405. u. 406. u. 407. u. 408. u. 409. u. 410. u. 411. u. 412. u. 413. u. 414. u. 415. u. 416. u. 417. u. 418. u. 419. u. 420. u. 421. u. 422. u. 423. u. 424. u. 425. u. 426. u. 427. u. 428. u. 429. u. 430. u. 431. u. 432. u. 433. u. 434. u. 435. u. 436. u. 437. u. 438. u. 439. u. 440. u. 441. u. 442. u. 443. u. 444. u. 445. u. 446. u. 447. u. 448. u. 449. u. 450. u. 451. u. 452. u. 453. u. 454. u. 455. u. 456. u. 457. u. 458. u. 459. u. 460. u. 461. u. 462. u. 463. u. 464. u. 465. u. 466. u. 467. u. 468. u. 469. u. 470. u. 471. u. 472. u. 473. u. 474. u. 475. u. 476. u. 477. u. 478. u. 479. u. 480. u. 481. u. 482. u. 483. u. 484. u. 485. u. 486. u. 487. u. 488. u. 489. u. 490. u. 491. u. 492. u. 493. u. 494. u. 495. u. 496. u. 497. u. 498. u. 499. u. 500. u. 501. u. 502. u. 503. u. 504. u. 505. u. 506. u. 507. u. 508. u. 509. u. 510. u. 511. u. 512. u. 513. u. 514. u. 515. u. 516. u. 517. u. 518. u. 519. u. 520. u. 521. u. 522. u. 523. u. 524. u. 525. u. 526. u. 527. u. 528. u. 529. u. 530. u. 531. u. 532. u. 533. u. 534. u. 535. u. 536. u. 537. u. 538. u. 539. u. 540. u. 541. u. 542. u. 543. u. 544. u. 545. u. 546. u. 547. u. 548. u. 549. u. 550. u. 551. u. 552. u. 553. u. 554. u. 555. u. 556. u. 557. u. 558. u. 559. u. 560. u. 561. u. 562. u. 563. u. 564. u. 565. u. 566. u. 567. u. 568. u. 569. u. 570. u. 571. u. 572. u. 573. u. 574. u. 575. u. 576. u. 577. u. 578. u. 579. u. 580. u. 581. u. 582. u. 583. u. 584.

2. Ich sende auf dem Piano gesandt! Und vielen Dank daß
 Du die Hörer der jungen wollen im Herbst von
 unserer Constanze zu bringen! Das Jahr ist ein Kind
 auf seiner Aukunft schon mehr auf Stuttgart gerichtet.
 Am. Dearesten mein Herr ich will den An.
 haben für den ich die Kunst zu meist angestrichen
 ausgesten sein ich fühlen lauter Freude an der ganz
 lieblich in Manchester Square! Auf glücklichst selbst
 Phantasie, es möglich im Herbst! Immer Ihr

Julius Benedict

JB

J. Benedict
Esq.



2 Manchester Square
London.

PROVINCIAL.

ABERYSTWYTH.—At the Temperance Hall, on Friday evening, the 17th March, the Tonic Sol-fa Choir of the Tabernacle Chapel performed the *Cantata y Plant*, composed by Professor Parry, of the University College of Wales. The choir numbered 120 performers, and executed their task admirably, the conductor being Mr D. Jenkins, a rising musician, whose *Gwalia Wen* is to be sung at the Brecon Eisteddfod.

SYDENHAM.—Miss Lillie Albrecht, the accomplished young pianist, who made so favourable an impression at the Crystal Palace a short time ago, played last Friday week, with genuine success, Thalberg's "Home, sweet Home" and Chopin's Polonaise in C major. No piece could have been better chosen than this latter to display the best qualities of the young artist. It procured for her, and justly, an enthusiastic "recall." G. G.

PEMBROKE.—On Friday evening, March 17th, a concert was given in the Assembly Room by the band of the 95th Regiment, under the direction of the bandmaster, Mr Hook, aided by Mrs Edwards, Miss Harding, Miss Griffiths, Mr Thomas, Bombardier Fennell, and Gunner Atkinson, Royal Artillery, &c., on behalf of the Soldiers' Institute, Pembroke Dock. The room was filled, and an excellent programme of music was well rendered throughout, the "encores" being frequent.

GLASGOW.—Mr A. L. Pearce, Mus. D., Oxon., played at the University Room on Saturday, 25th March (fifth of his tenth annual series of organ recitals), the following selections from the "Franco-Belgian School":—Grand Offertoire in D minor (Lefebvre-Wely); Allegro and Finale (Lemmens); Prelude and Theme, with Variations (Guilmant); Andante (Saint-Saens); Fantasia (Böely); Pastorale, Scherzo, and Finale, from the Second Organ Symphony (Widor). At the sixth recital, the programme is to consist of selections from the English school.

WOOD GREEN.—Miss Emma Bremner, a young and clever pianist, pupil of Mr Lansdowne Cottell, gave a concert, on Monday evening, in the Masonic Hall, which was fully attended. The programme was varied in character. Miss Bremner was much and deservedly applauded in Ascher's romance, "Alice," displaying both taste and expression in her performance. The playing of the young pianist was also very effective in Mr Cottell's "Gipsy Dance," and in the same composer's "New Wedding March." The Albion Quartet Party contributed several part-songs. Miss Helen Rice obtained a unanimous encore in Wellington Guernsey's ballad, "The Beacon." Mr G. Courtney was encored in the serenade, "Wake, Linda, wake;" and Mr W. Bremner, in the favourite "Thou art so near," gained the plaudits of the audience. Miss Edith Shields gave "The Song of May" with her usual grace and expression; and Miss V. Ray and Mr G. Courtney had to repeat John Barnett's ever-popular "Sol-fa" duet. The concert gave much enjoyment to all present. Mr G. L. Cottell conducted with his usual ability.

NOTTINGHAM.—Mr Pyatt is heartily to be congratulated on the success of his first chamber concert. "It was a spirited venture," says the *Daily Guardian* of March 24th, "to offer, in a town of the size of Nottingham, such a programme as that of last evening; but, if the aspect of the Mechanics' Hall may be accepted as evidence, there can be no doubt whatever that the result has justified the experiment. Rarely have we seen the capacious room more fully crowded, every seat in the body of the hall and the gallery being taken, and the orchestra also being partially occupied. Satisfactory as this naturally is to Mr Pyatt, it should be scarcely less gratifying to all local musicians. We pride ourselves on being a music-loving community, and are inclined to boast that the concerts which, during the last few years, have been provided by public and private caterers have done something to develop sound musical taste among us. Whether this is really the case or not was in some measure tested by last night's concert. The novelty of the entertainment and the fame of the artists were doubtless all-powerful in attracting an audience; but only a cultivated audience could have evinced such a genuine appreciation of the performance itself as was manifested throughout the evening. We ourselves believe now most thoroughly that Nottingham has, so to speak, been educated up to a comprehension of the higher forms of music, and that there is no fear whatever of a masterly interpretation of great compositions being offered in this town to a beggarly array of empty chairs. This was not so a few years ago; and of the credit attaching to the change, no one, we think, will begrudge Mr Pyatt the share he has fairly earned. The artists were those who have so largely contributed to the success of this season's Monday Popular Concerts in London; and comprised Herr Joachim, Herr L. Ries, Mr Zerbini, Signor Piatti, and Mlle Marie Krebs, with Miss Wilhelmina Gips as vocalist, and Sir Julius Benedict as conductor. The following is the programme:—Quartet in D minor, Op. 76, No. 2 (Haydn); Song,

'Tho' clouds by tempests may be driven,' *Der Freischütz*; Chaconne for violin alone, by desire (Bach); Song, 'The Bird Song,' (Taubert); Polonaise for pianoforte alone (Beethoven); Allemande, Largo, and Gigue, for violoncello, with pianoforte accompaniment (Veracini); Song, 'Let me dream again' (Sullivan); Andante and Variations and Presto from 'Kreutzer' Sonata, for pianoforte and violin (Beethoven)."

TORQUAY.—With his usual spirit and enterprise, Mr Reynolds—writes the *Torquay Directory*—gave the music-loving residents of Torquay an opportunity on Wednesday, March 15th, of hearing the latest, and not the least distinguished, of aspirants for pianoforte honours who have of late years sought the favour of the English people. Mlle Krebs seems highly endowed with that dreamy ideal nature so characteristic of the Teutonic race, and to which we are indebted for its grand array of musicians, poets, and metaphysicians. The programme selected for the occasion by Mlle Krebs ranged over a wide field, from Bach to Schumann, and gave the fair *débütante* every scope for the display of versatility. The Bach Fugue afforded a fair specimen of the performer's mechanical skill. Then came the well-worn "Harmonious Blacksmith," which was surely included in the programme for the benefit of the boarding-school misses, and of which no special remark is necessary; but the succeeding *allegro* of Mendelssohn calls for the highest praise. It was magnificently played, and deservedly obtained considerable applause. Among the pieces given were the late Sterndale Bennett's three sketches, "The Lake," "The Mill-stream," and "The Fountain." Of the three, the "Fountain" appeared to give the greatest pleasure, being re-demanded, and repeated; but we are of opinion—says the *Directory*—that Mlle Krebs' performance of the "Mill-stream" was finer. At times we could almost see, as well as hear, the ever-changing brook; now gliding smoothly, and anon rushing over a scour into a solemn pool, and then starting off again on its restless way. Mlle Krebs' greatest powers, we think, lie in the delineation of those works which call upon the higher imaginative faculties. Her conceptions are all marked with strong individuality, but not that individuality which is too often synonymous with affectation. Free from everything meretricious, and brimful of true poetry, she surrounds her performances with such a glow of sentiment that the listener sits spell-bound, and feels indeed—

"Translated to another sphere."

It is to be hoped that the gifted lady will favour Torquay with another visit ere long.

BARCELONA.—Signora Fricei is engaged at the Liceo.

CAIRO.—The Khedive has at length made up his mind that the Italian Opera shall be continued as heretofore.

SEVILLE.—Señor Reparaz's opera, *La Riniegata*, already performed in 1874 at Oporto, will be shortly produced here.

STETTIN.—A new three-act opera, *Van Dyck*, has been produced at the Stadttheater. It is by Robert Emmerich, composer of *Der Schelensker*, and formerly captain in the Prussian army.

PRAGUE.—The second concert of the Conservatory of Music was given for the benefit of the Bach Monument. The programme, made up exclusively of works by the great master just mentioned, comprised "Passacaglia in C minor, for Grand Orchestra" (arranged by Esser); "Concerto in D minor for Piano, with Accompaniment of Stringed Band;" First Part from the G major "Concerto for Stringed Band;" "Chromatic Fantasia and Fugue for Piano;" and "Suite in D major for Small Orchestra." Professor Brassin, of Brussels, was the pianist. Herr Krejci, Director of the Conservatory, acted as conductor.

WEIMAR.—The approaching performance of both parts of *Faust* at the Grand-Ducal Theatre is exciting general interest throughout Germany. According to report, applications for tickets have been sent in from the most distant parts of the empire. In consequence of technical difficulties, the performance, at first fixed for the 22nd and 23rd March, has been postponed till the 22nd and 23rd April.—The new tragic opera, *Delila*, by Camille Saint-Saens, will be produced here next month. Herr R. Pohl, the well-known writer on musical subjects, has, at the request of the composer, translated the French text into German.

MILAN.—Halévy's *Charles VI.* has been brought out at the Scala. On the whole, it produced a favourable impression, though portions of it were pronounced too long and wearisome. The principal characters were coufided to Signore Sanz, Valleria; Signori Aldighieri, Maini, and Bolis. With the exception of Signor Aldighieri, the artists might all have done better than they did. Signor Ponchielli's new opera, *Gioconda*, is in rehearsal.—Signora Stella Bonheur has made a hit as Azucena in *Il Trovatore* at the Teatro Carcano. A new opera, *Atala*, by the manager and conductor, Signor Galignani, is in active preparation, and will shortly be produced.

REVIEW.

NOVELLO, EWER & CO., 1, BERNERS STREET.

Corelli's Sarabande and Gigue in E minor, transcribed for the pianoforte by Jules Brissac.

ONE of the most attractive duets of the old Roman violinist and composer for this instrument is the sonata for violin and violoncello in E minor. From this work two movements have been selected for adaptation to the pianoforte, and have been arranged for that instrument with so nice an appreciation of their quaint beauty that they cannot fail to please.

WAIFS.

Dr von Bülow is at present in California.

The oratorio last night at Exeter Hall (Sacred Harmonic Society) was *The Creation*.

Sig. Beviniani is re-engaged as conductor of the Moscow Italian Opera for next winter.

A very promising English tenor, Mr Kerr Gedge, died recently of phthisis at Mentone.

Mlle Christine Nilsson has been staying at Rome, which she quitted some time since for Naples.

M. Albert Delpit is working with Mr Grenville Murray on a five-act comedy, to be entitled *Le Député de Paris*.

Mlle Tietjens has been playing with great success at the Boston Opera. Before re-crossing the Atlantic, Mr Mapleson's *prima donna* returns to New York.

A correspondent informs us that Miss Amy Stewart, a pupil of Herr Sauerbrey's, played Mendelssohn's concerto in D minor with great success at the Alexandra Palace on Tuesday, the 28th ult.

Among the committee of the Royal Society of Musicians mentioned in our last week's impression as being present at the 138th anniversary festival, the name of Mr Frederick Bowen Jewson was accidentally omitted.

The Cirque Reuz was recently blown down by a severe storm at Brussels. It is said that several lives were lost. Another circus, the Cirque Ciotti, was severely damaged, in the same capital, and the performances had to be suspended.

Signor Rossi will appear for the first time before an English audience at Drury Lane on Wednesday, the 19th of April. The Theatre will be under the joint-management of Mr Hollingshead and Mr Chatterton, and the first play produced will be *Hamlet*.

There will shortly be another theatre in Paris. It will stand on the site of the Bazaar, nearly at the corner of the Boulevard Sébastopol and the Rue Rivoli, and will be named the Théâtre de la Tour Saint-Jacques. M. Kiesser, the manager, was formerly manager of the Théâtre Saint-Laurent.

The Queen has consented to become the patron of the Triennial Musical Festival, to be held in Bristol in October next. The committee have already secured the services of Mlle Tietjens, Madame Trebelli-Bettini, Mr Edward Lloyd, Herr Behrens (bass), and the new tenor, Gayarre.

Miss Florence Saunders, pupil of Mr W. H. Holmes, played the last two movements of Sterndale Bennett's concerto in F minor on Wednesday, March 29th, at the Crystal Palace, and received the honour of a recall. Miss Saunders is to play Mr W. H. Holmes's "Jubilee" concerto, on April 10th, at the Alexandra Palace.

Mme Matthyssens, known professionally as Mlle Mélanie Reboux, died on the 23rd March of peritonitis. The deceased lady had sung with success at the Grand-Opéra, the Théâtre-Lyrique, and the Théâtre du Châtelet, Paris, and likewise in England, both at Her Majesty's Theatre and Her Majesty's Opera, Drury Lane.

The Northampton Scholarship of the National Training School for Music has been awarded to Miss Eliza Cosford, aged 18. There were three candidates. The examiners were Mr Oliver Cramer, of London, and the Rev. S. J. W. Sanders, Head Master of the Northampton Grammar School. The school will be opened for study on Thursday, the 27th of April next.

A meeting of the City Committee of the National Training School for Music was held at the Mansion House, the Lord Mayor in the chair. Mr Charles Morley, hon. sec., stated that April 27th had been definitely fixed for opening the school at South Kensington for scholars. It was resolved to apply for the use of Gresham College in which to hold the examination of candidates for City nominations. The election of examiners was deferred until next meeting, although several professors were mentioned, the hon. sec. being requested to ascertain whether they would act.

A new theatre is in process of construction at Magdeburg, capable of accommodating from 1,500 to 1,600 persons.

ALEXANDRA PALACE.—The following are some of the special attractions for the ensuing week. On Tuesday Shakspeare's tragedy, *Hamlet*, in which Mr Creswick will appear as Hamlet, Mr Henry Marston as the Ghost, and Mr Lionel Brough as the Gravedigger; supported by a powerful cast. On Tuesday Mr Toole and the Gaiety Theatre company will appear in *Uncle Dick's Darling* and *The Spelling Bee*. On Monday, Wednesday, and Friday Mr A. Willard will give readings in the new lecture theatre. On Saturday there will be a popular afternoon concert, and the palace will be brilliantly illuminated for promenade.

A Boston paper, in noticing one of the representations of *Don Giovanni* by the Tietjen's company, thus speaks of Brignoli:—

"Signor Brignoli covered himself with 'blushing honours' thickly in Don Ottavio. It is many a day since a tenor has sung 'Il mio tesoro' in a manner to compare with Brignoli's rendering last night. This exquisite air is exactly in the range of the tenor's voice, and he seemed fairly to revel in its most exacting passages. The high note at the end was attacked with all of his old-time *clan*, and, as it never failed to do, secured him recall after recall. Spite of his deprecation of a repeat of the air, he was obliged to give it again. He evidently enjoyed his triumph, and most deservedly won it."

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A Warrior bold (Bar.)
True Blue (Bar.)
True to the last (Bar.)

ARDITI.

Stirrup Cup (Bar.)
Though Seas between us roar
(Bar.)

BALFE.

I'm a merry Zingara.

BARKER (G.)

Irish Emigrant.
Friends of my youth.

BARRI (Odoardo).

Bright Eyes (S.)

BENEDICT.

Eily Mavourneen (T.)
In my wild Mountain Valley
(S.)

I'm alone (S.)

It is a charming girl I love (T.)
Moon has raised (duet, T. & B.)
Ditto (as a song, Bar.)

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BENNETT (Sir S.)

Dancing lightly (T.)
Maiden mine (T.)
Stay, my Charmer (T.)
Sunset (T.)

CAMPANA.

Fearless (Bar.)

COMPTON (Miss A.)

At close of Day.
Morning and Evening (S. or C.)

GABRIEL (Virginia).

Clovelly (C.)
She came like a dream (C.)
Sowing and Reaping (C.)
White Dove (S.)

GATTY (A. S.)

The Fishermid (C.)
When green leaves come again
(S.)

GOUNOD (Chas.)

Flower song (Le parole d'amor),
C. (*Faust*).
Loving smile of sister kind
(Die possente), Bar. (*Faust*).
Soldier's Chorus (*Faust*).
When all was young (Quando
a te lieta), C. or Mez. (*Faust*).
S., Soprano; C., Contralto; Mez., Mezzo-Soprano; T., Tenor
Bar., Baritone; B., Bass.

GRAY (Louisa).

Blind girl's dream (S.)
It was early in the Spring time
(S. or Mez.)

LINLEY (G.)

Constance.

LOVER.

Barney o' Hea.

MOLLOY (J. L.)

Little tin soldier (Mez.)
What does Little Birdie say
(S.)

NORTON (Hon. Mrs.)

Juanita.

OFFENBACH.

Blue Beard's Lament (*Barbe
Bleue*), S.
Legend of Blue Beard (*Barbe
Bleue*), T.

O! Love divine (*La Belle Hélène*),
S.

The Judgment of Paris (*La Belle
Hélène*), S.

REYLOFF.

Over the rolling Sea (Bar.)
Pioneer (Bar.)

RICHARDS (Brinley).

Oh! whisper what thou feelest

SULLIVAN.

Arabian love song (T.)
A weary lot is Thine, fair
maid (Bar.)
Distant Shore (S.)
If doughty deeds (Bar.)
I heard the nightingale (T.)
Maiden's story (S.)
Sweethearts (T.)
Tender and True (S.)
Thou'rt passing hence (C. or B.)
Thou art weary (C.)

TOURS (B.)

Snowdrops (S.)
Stars' message (S.)
The Buccaneer (Bar.)
There's light at eventide.
Willie's ship (S.)

WALLACE (W. V.)

Bellringer (Bar.)
Lady's Wish (S.)
Last Good-bye (C.)
Lily Bells (S.)
Pretty things young lovers say
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